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ABSTRACT

This elementary art unit, which exposes students to the art and culture of American Indian tribes, is divided into four sections. Each section deals with a geographical area and a tribe or tribes within that area. Background information precedes instructions for art projects related to specific tribes. The influence of the environment on culture and art is stressed and special rituals and customs are related to specific art forms. The areas, the tribes, and the art projects are as follows: (1) Southwest (Hopi, Navajo)--thunderbird designs, sandpainting, and Kachina dolls; (2) Plains (Sioux)--blanket designs, a hide project, and war shields; (3) Northwest (Tlingit, Kwakiutl)--totem pole projects; and (4) Woodland (Mesquakie)--beadwork projects. Additional materials in this unit include a list of Navajo words and symbols, descriptions of several types of Kachina dolls, illustrations of American Indian symbols and designs, a list of sources for bead supplies, and extra activities consisting of coloring sheets and hidden pictures. A 17-item bibliography lists books on Indian arts and crafts, designs, tribes, totems, and beadwork. This document is part of a collection of material from the Iowa Area Education Agency 7 Teacher Center project. (EM)

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NATIVE AMERICANS
AN ELEMENTARY ART UNIT

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INTRODUCTION

This Indian unit is designed to expose the student to the variety of tribes that covered the United States. In order to simplify this objective I have divided the Indian population into four geological areas - Woodland, Plains, Southwest, and Northwest. Tribes covered in this unit will be the Sioux, Mesquakie, Navajo, Hopi, and the Kwakiutt. Students will cover different Indian tribes and complete art projects related to each of these Indian groups.

Throughout the Native-American unit I emphasize the difference between the tribes, stressing the importance of environment on their culture and art. We can learn about their culture and art by discussing special rituals and customs and relating them to specific art forms. Hopefully after the three year period, my students will have completed the related art projects.

The American Indian is a myth-maker, a teller of tales of his tribe. His art is social; it is created largely to enrich his tribal ceremonial. The Indian art is pictorial. The pictorial art of the Indian seems to emphasize nature and nature's forces. To the American Indian all things have life, including baskets and bowls. The potter of the Southwest tribes leaves a break in an encircling line on his pots, the exit trail of life. Many times vessels and weapons buried with an Indian were broken or killed so that their spirit could travel with their owner and serve him in the next world.

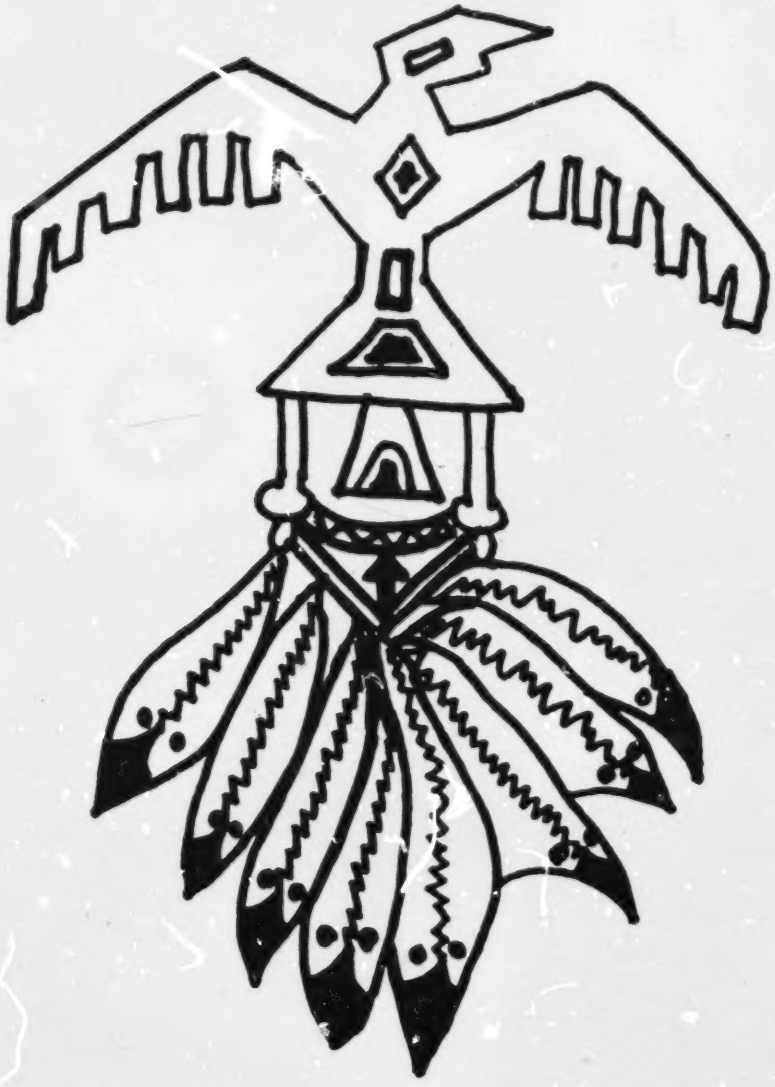
Indian symbolism may have had its beginning in the first attempts to make decorative art an instrument of magic. The tadpole, painted on the prayer meal bowl, is an example of the magic they believed in their cultures. The tadpole expressed the desire for rain which, in turn, meant good crops. The Indian's totem (a sign of his kinship) had magical purposes: A prayer for the strength of the bear if he was a member of a bear clan; or a prayer for the sight of the eagle if he was from an eagle clan. The American Indian recorded his desires and deeds on rock, bone and hide, and the drawing or symbols represented were realistic. Many of them appear to be records of the hunt with no magic content, but they appear to be praying for a good hunt. Later, as years went by, the magical quality of many symbols became less important to the Indians. The symbols became simple forms and were regarded simply as decoration. Many Indian designs represented natural objects - birds, animals, serpents, or man himself. The design or symbol was realistic. There is a great diversity of form and expression in Indian art as each group was influenced by its religious and social customs. The Indians had no structure to their ornaments, it was characterized

by boldness of design and skill in the filling of space, with a right relationship in form, media and material. The Indians had a good sense of design or decorative symbols in their culture.

Indians, for example, did not plan a design for a basket. He wanted a container, something to hold or carry more than his hands or his stomach could hold, the need was present to make the basket. The invention of the basket enabled him to advance from a hand to mouth existence, he now could collect and save seasonal nuts and fruits for example, this the beginning of man's independence. This desire for man to enrich his possessions became a universal desire of man even today.

I personally feel there are still too many white Americans who have a stereotype image of the Native-American dressed in buckskin and war bonnets, who has no respect for white man's ways. There are cultural differences between two groups of people but respect for each other can only come from understanding these differences. Correcting this image in the minds of my students is a personal goal of mine.

Southwest



THE SOUTHWEST INDIANS

The Southwestern tradition centers on the Arizona and New Mexico area but would include portions of Utah, Colorado and Texas. The Southwest tribes, like the Woodland tribes, were big-game hunters.

Tribes in the Southwest desired rain for their corn crops, so the life-forms associated with water were painted on their pots. The tribes on the Plains wished to protect their Indian children from snakebites so they embroidered a zig-zag snake pattern on the child's moccasin as a protective, magic measure.

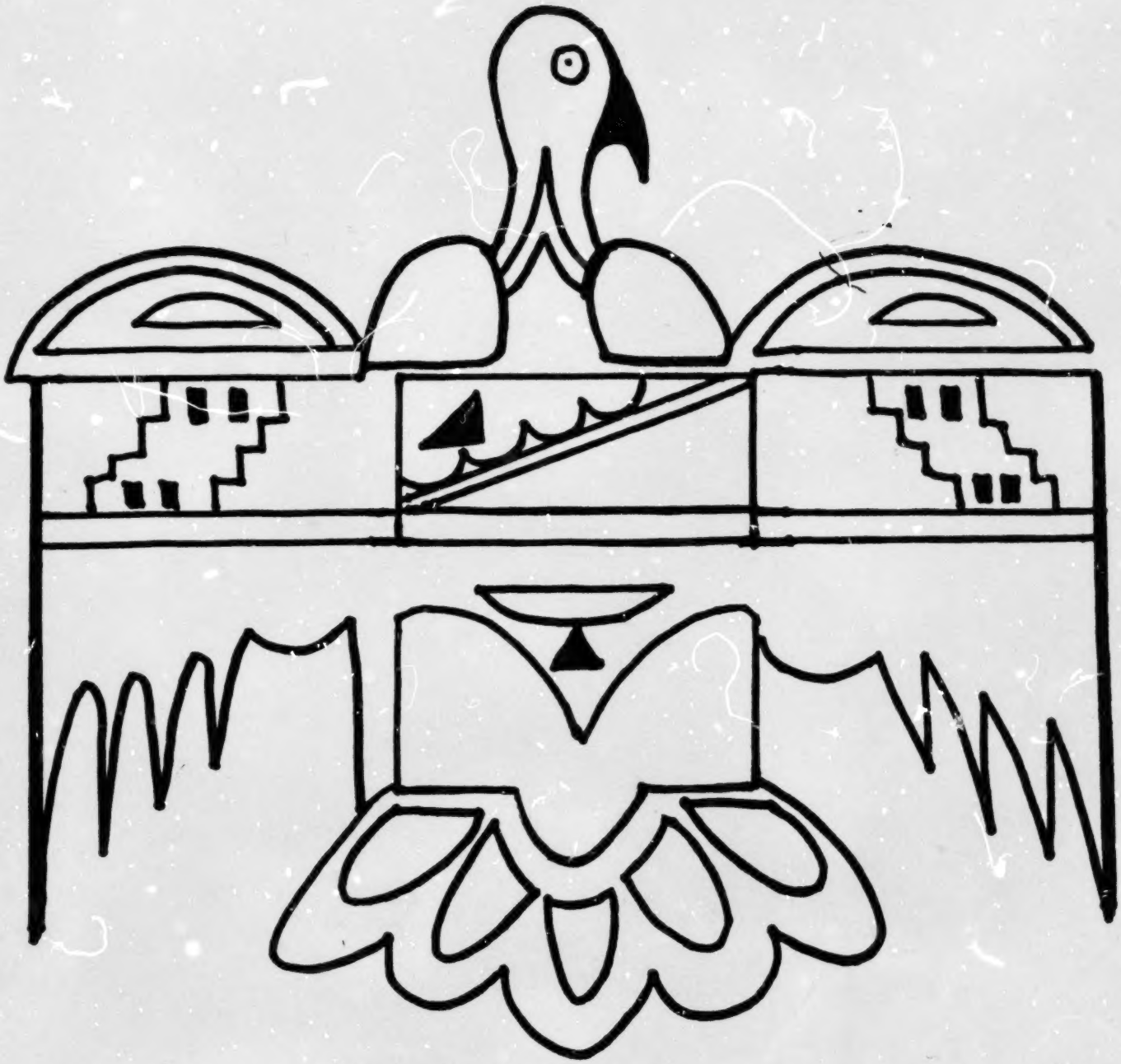
Indians of the Southwest were the finest basket weavers. Basket techniques were different, the Hopi tribe did coiled baskets. Basketry was how Indians learned to make fish traps, mats and clothing and was also how the American Indian invented the hammock. Designs in basketry were worked out by using rushes, reeds, grass, bank, cane, wood splints, and vines of different colors, either natural or dyed; also by addition of other materials such as beads, shells and feathers. Loom-weaving began in the Southwest.

The Southwest tribes were known to use baskets for hauling and storing food, such as seeds, grains and fruits. The Navajo tribe was known for its weaving skills. The Southwest tribe, Hopi, was known for its pottery and pottery decorations as well as for Kachina Dolls. Another specialized form of Southwestern art was the sandpainting used in various ways, such as the Mountain Chant or as a healing ritual of the Navajo. The Hopi tribe's original homeland was Arizona. The Navajo tribe's homeland was Arizona and New Mexico.

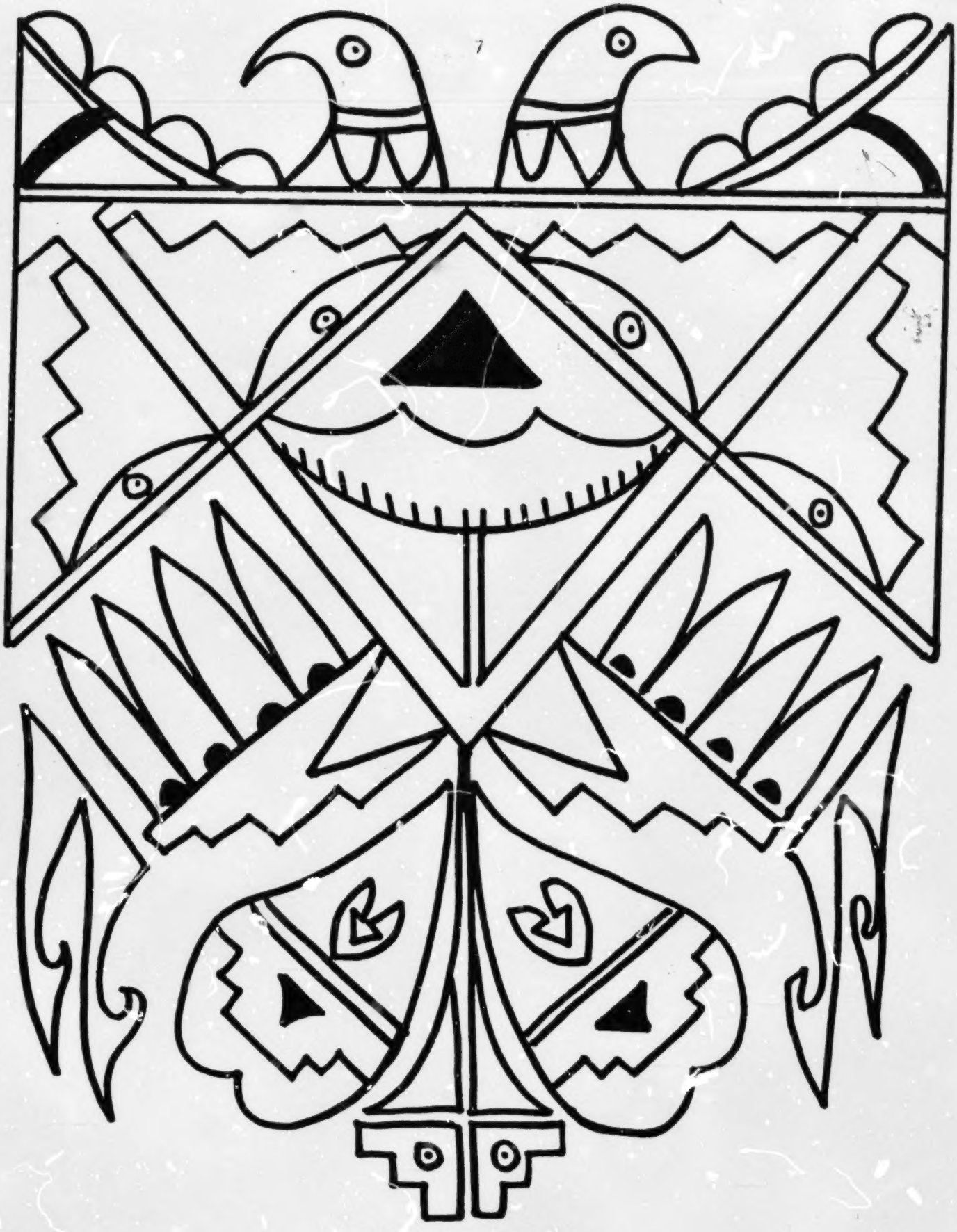
Thunderbird Project

This Indian symbol is found in some form in almost every tribe on the Plains and in the Southwest. This stylized bird has always stood for bravery, power and freedom. It was used as a design element on pottery, jewelry, baskets and rugs.

I explain to my students that the artist has a free choice as to what this bird looks like because it is not real. For the viewer to identify it, it must have the important parts of a bird - head, body wings and tail. I then show them the following pictures and emphasize how these requirements are met by each artist. We talk about symmetry and repetition used to make the design more complicated. We also discuss what Indian symbol writing could be used on the interior of the design. After the discussion, students are given 12" x 18" paper. They are to design their own thunderbird, making sure to use the entire area of the paper. These can be painted or colored in with markers, crayons and colored pencils. I require students to place their design near the center of the 12" x 18" paper, placing a 2½" border trim around the design. See examples of art work in the kit.



Thunderbird design; cloud symbols on wings. (Hopi) Southwest



Bird Design - Southwest

Woodpecker
"Buzzard Cult"

* Additional Thunderbird designs are available in the Teacher Center Art File.

Navajo Sandpainting Project

A ceremonial rite, performed by Navajo medicine men, included the painting of symbolic figures on the ground with colored sands. This ceremony is most often carried out in the hogan of a sick person - a healing ritual. Ancient chants are sung, as complicated patterns are made on the floor with sand. Previously he had collected different colored sands from around the area (New Mexico and Arizon) and bagged them into leather pouches.

Collecting different colored sands would be a fine hobby to enjoy while you travel, or you can experiment with white sand with vegetable dyes and paints. Keep your colored sands in bottles, sketch a design on stiff cardboard or plywood. Make a small color sketch as a guide. Spread glue on a small area of the picture at a time. Sprinkle sand over glue. When dry shake off excess. Work quickly, finishing one color at a time. Do design first, then fill in background with a neutral color. When all is dry, spray with clear lacquer or fixatif.

Helpful Hints:

1. Store sand in coffee cans with a small paint cup for a dipper.
2. Use one color of sand at a time, transfer colored sand to paper to carry to their desk.
3. By holding the transfer paper to form a funnel, it helps to direct the sand into position on the page in the glued area.
4. Wait at least 60 seconds after applying sand to a glued area, then tap the board onto newspapers to catch unglued sand. Return all unused sand to the coffee can, it must be pure.
5. Keep hands out of the sand, use bent spoons and dippers or funnels to apply sand to the design.
6. Work in small areas at all times.
7. Materials - Sand Choices:
   a. Colored Sand; use inexpensive blasting sand, add tempera paint (dry).
   b. Colored Salt; salt mixed with dry tempera paint.
   c. Colored Sand; blasting sand except you mix it with liquid tempera paint. Store in coffee cans and stir often until it drys out. (Creek sand does not work as well, it will clot for you.)

THE NAVAJO LANGUAGE

(,) A nasal sound as in bi̧ih (deer); biith (in it) is not nasal.
(́) A high tone as in nizh́i (your voice); nízhi (your name) is said high to low.
Double letters (aa, ee, etc.) means the sound is long.
t') A stop, you stop the sound as in ma'li (coyote).

ABE' - milk
AJAA' - ear
NAADAA' - corn
HAI - winter
TSAINDAO - penny
BAAH - bread
CHIZH - firewood
CH'AH - hat
DINE - man or the people
TSE - rock
GAH - rabbit
AGHAA' - wool
HAGO - come here
TI' - let's go
SHILA' - my hand
JI - day
LINA - life
DII - this
KIN - house
KE - shoes
NI SIN - I want
SHI KEE' - my shoes
TSI' A DEIS DEE' -
They're going the wrong way!
TSE' DEES KAI - They're running wild!

K'AD - now
KWE'E - right here
MASI - cat
NI' - ground
HAGO - come here
KO' - fire
OLTA' - school
OOLJEE' - moon
DEESDOOH - it exploded
DEESDOI - hot
SAAD - word
SHASH - bear
TIN - ice
T'IIS - cottonwood
SWEE' - baby
YAS - snow
NIZHONI - pretty
AT'E - it is
DOO - it will be
HOLA - I don't know
SHI - mine
SHI CHI D. - my car
SHI DO' me too
SHII - probably

GOOD LUCK SYMBOLS

THUNDERBIRD	Bearer of Happiness
SUN SYMBOLS	Happiness
CROSSED ARROWS	Friendship
ARROW	Protection
ARROW	Warding off Evil
RAINBOW ARROW	Peace
THUNDERBIRD TRACK	Bright Prospects
BEAR TRACK	Good Omen
DEER TRACK	Plenty Game
FENCE	Guarding Good Luck
RAIN CLOUD	Good Prospects
RAIN DROP	Good Luck
RAIN	Good Crops
LEAF	Wealth
MOUNTAIN	Abundance, Plenty
MOUNTAIN RANGE	Abundance

DESCRIPTIVE SYMBOLS

TEEPEE	Temporary Home
HOGAN	Permanent Home
LASSO	Captivity
EAGLE FEATHERS	Chief
HOPI HORSE	Journey
SADDLE BAGS	Journey
PATHS CROSSING	
HEADDRESS	Ceremonial Dance
ENCLOSURE	Ceremonial Dance
DAYS AND NIGHTS	Time
CACTUS	Sign of the Desert
GILA MONSTER	Sign of the Desert
BUTTERFLY	Everlasting Life
RUNNING WATER	Constant Life
MORNING STARS	Guidance
HOUSE OF WATER	Cave Spring

CHARACTERISTICS

ARROWHEAD	Alertness
BUFFALO EYE	Alertness
MEDICINE MAN'S EYE	Wisdom
SNAKE	Wisdom
SUN RAYS	Chastenry
RATTLESNAKE'S JAW	Strength
BIRD	Lightheartedness
NAJAHE	Beauty, Love
SQUASH BLOSSOM	Fertility
LIGHTNING ARROW	Swiftness

The symbols listed and explained above and on the preceding pages probably had their origin in the picture writing used by primitive Indians. Many of them are still used in their communication with the meanings given. Now they are mainly used for their decorative value in design, but it is interesting to know their origin.

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Kachina Doll Project

The Zuni and Hopi tribes of New Mexico and Arizona believe in helpful spirits called Kachinas. The tribesmen of this clan put on masks and costumes to impersonate these spirits. Once a year a large Kiva or week-long party was planned. Women would spend weeks before party preparing food. During the party, the Kachinas danced to bring luck and abundant crops of corn to their village. There are around 200 different Kachina characters. The artists of the village carved wooden Kachina dolls from cottonwood trees and the dancers would give these dolls to the children to help them learn to identify each Kachina. These wooden dolls are now collectors items. The Kachina dolls are beautiful objects of art.

Kachina Projects

1. Papier-mache Doll with armature under doll form. Use newspaper and tape or use oatmeal boxes and toilet paper rolls.

2. Hand-Doll Puppets. Papier-mache may be used for the head over a newspaper and masking tape armature. The doll head may be painted and hair or yarn glued to the head. The costume must fit over your hand for hand puppets, use fabric for the costume.

3. Finger Puppet Doll. Use toilet paper rolls and decorate with colored paper and scrap materials such as chicken, goose or pheasant feathers. Burlap cloth or felt work well for the costume. Yarn or corn silk can be used for the hair.

Discussion Materials on Kachina Dolls

The following Kachina drawings are from a Kachina Doll coloring book by Donna Greenlee. The doll drawings are simple and will not overwhelm elementary students. There is also a list of names describing characteristics of different Kachina Dolls. I use the list in my discussion by holding up drawings and reading the Kachina name and description. It helps students to relate if you discuss the Kachina ritual dance, talking about the kinds of materials the Hopi's had available to make their costumes and dolls. The magazine Arizona Highways has many pictures and slides available that can be purchased from the magazine. Hopi Kachinas by Edwin Earle and Edward A. Kennard can also be purchased from the Museum of American Indians, Broadway at 155th Street, New York, New York. These two sources have excellent information about the Kachina ceremonies.

AHOLI

Ahote is the returning Kachina. He appears in regular Kachina dance. During the ceremonies Ahote walks through the village frightening the children and badgering the adults while making demands for gifts.

Ahote wears a blue case mask. The top portion of the mask is painted yellow. The horns are black trimmed with blue. Hehas pop eyes and a big snoot. Awhite star and a moon are painted on his cheeks and he wears a douglas fir ruff. This Kachina dresses in fox skin. He wears a kilt, a sash and red moccasins. His body is painted with yellow shoulders, forearms and lower legs. Ahote carries a rattle and bow and arrows.

POLIK MANA

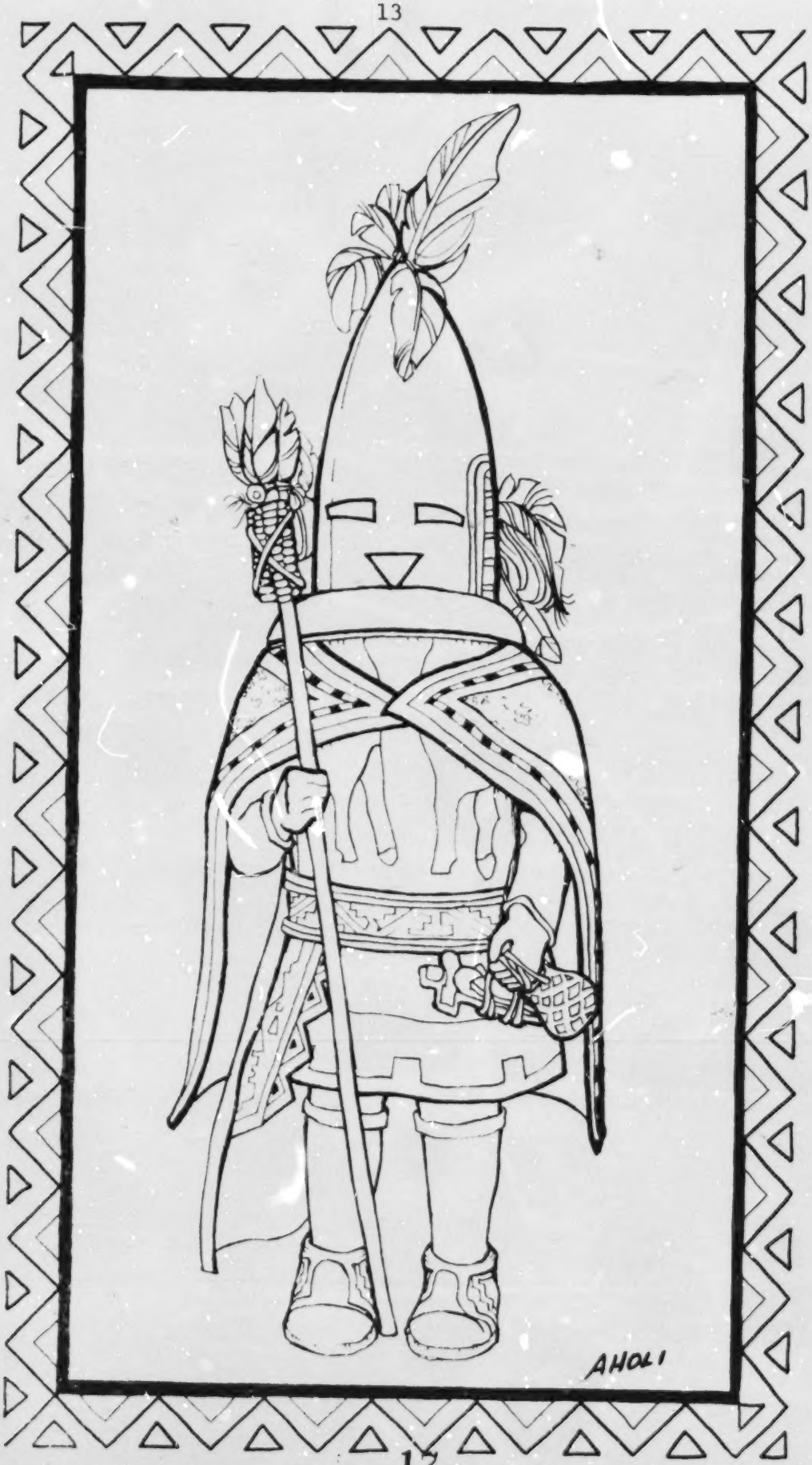
Polik Mana is the butterfly Kachina maiden. She has a white face mask. Her cheeks are painted with red triangular hachured areas and her chin is painted with red, light blue, yellow and green stripes which radiate from her mouth. Her tableta is quite elaborate. Red, yellow, blue-green, and white are the colors most often used. The costume of this Kachina doll may be a white ceremonial robe and a kilt which is worn like a blouse. The colors used in the design work are usually green, black, red, and wnite. The butterfly Kachina maiden is barefoot and her feet painted yellow.

KIPOK

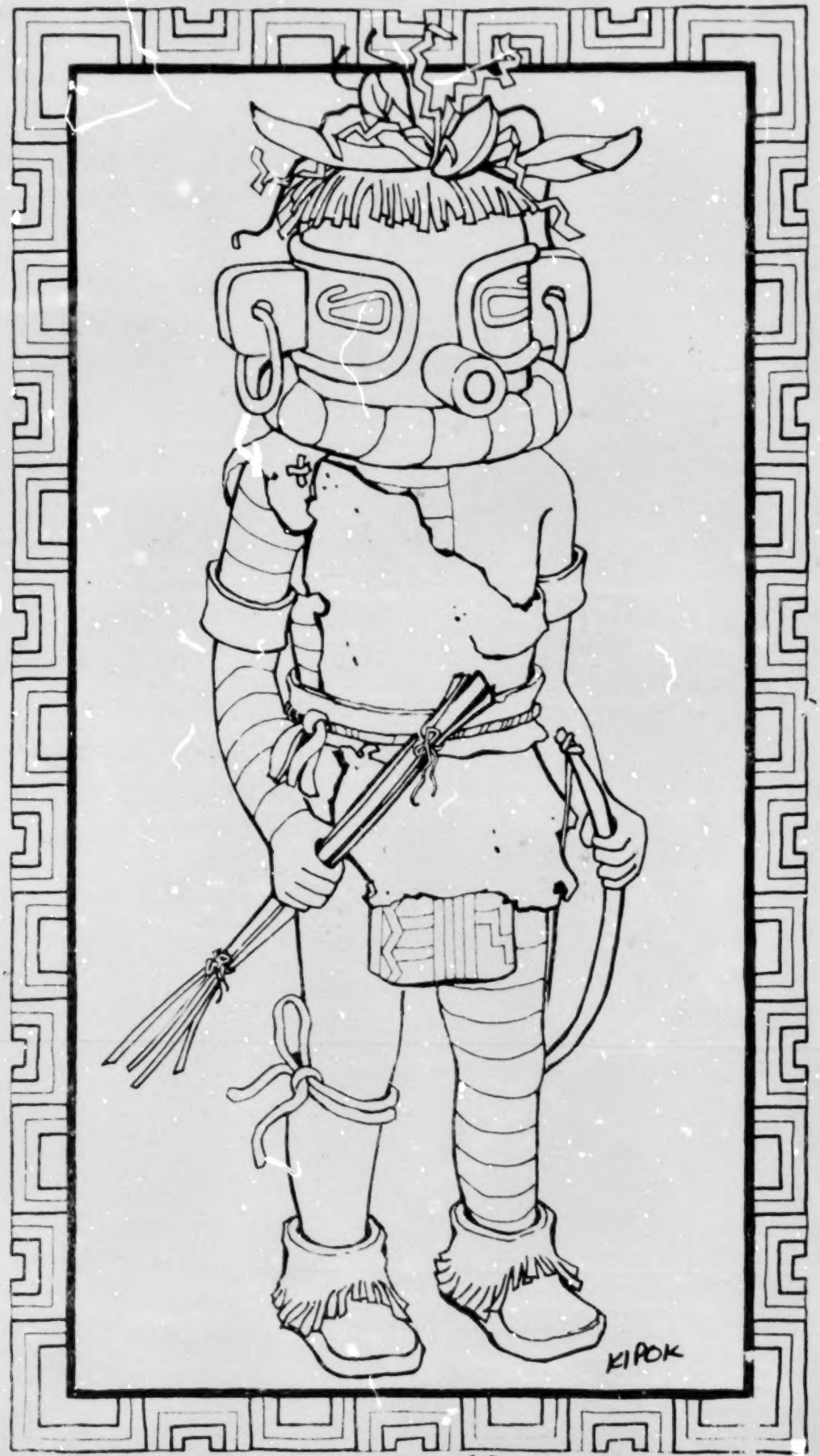
Kipok, the turquoise nose plug man, is the war Kachina leader. He appears in pairs with the clowns at a Kachina dance and warns the clowns that they face impending disaster. Kipok wears a brown case mask which has a blue-green hour glass design in place of a nose. He has red ears, a tube mouth and red hair. He wears a black and white cloth ruff, buckskin over his shoulder and his moccasins are red. Sometimes he wears a shirt. This Kachina has black and white body paint. He carries a Yucca leaf whip, bow and arrows.

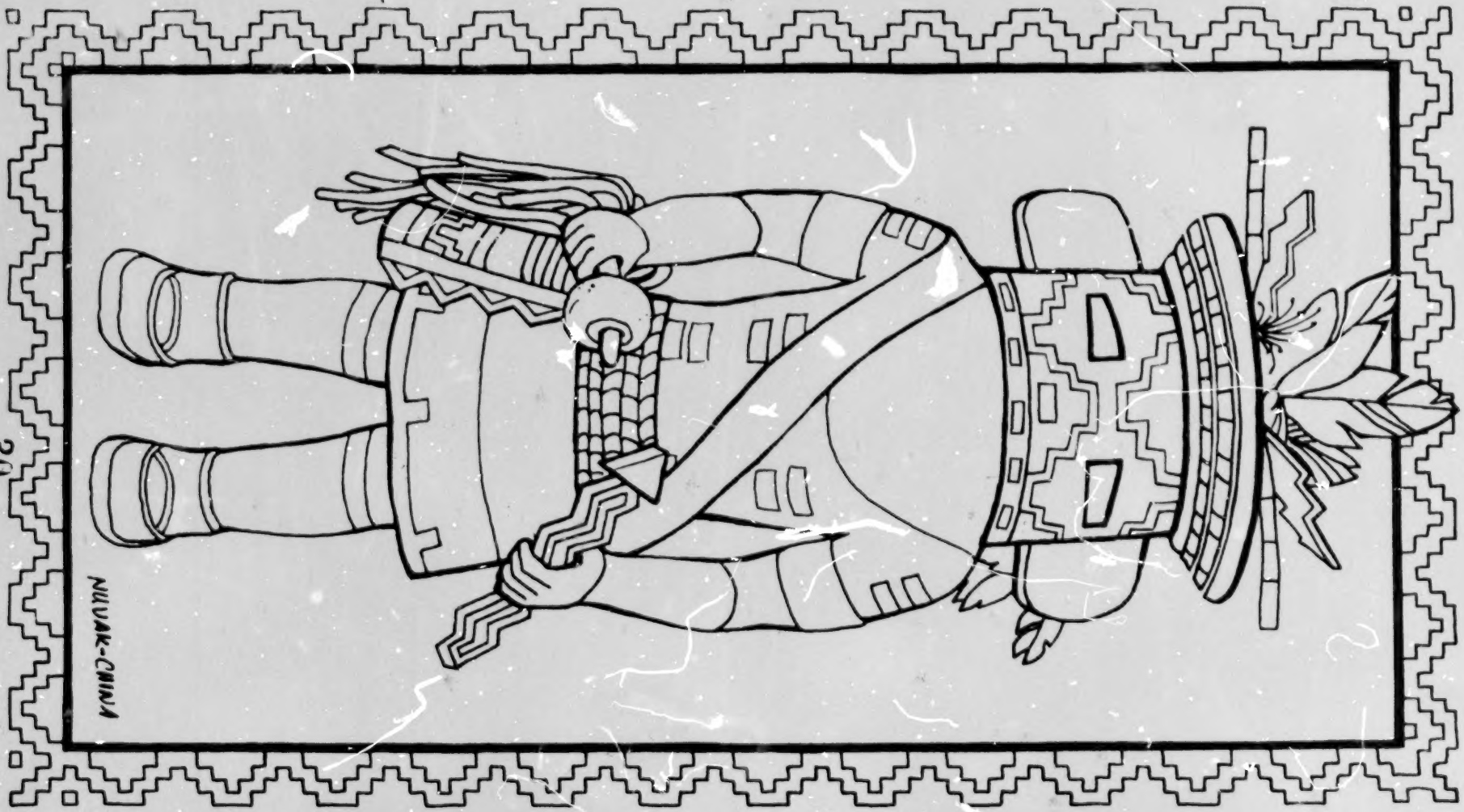
NUVAK-CHINA

Nuvak-China, the snow Kachina, appears in the bean dance, the water serpent ceremony, and mixed Kachina dance. He wears a blue mask with a white stepped area around his eyes. the body of the snow Kachina is painted a reddish brown with one green and one yellow shoulder. He wears fox skin, a sash, and a kilt, and his moccasins are green. Nuvak-China carries a rattle and a flute.


AHOLI

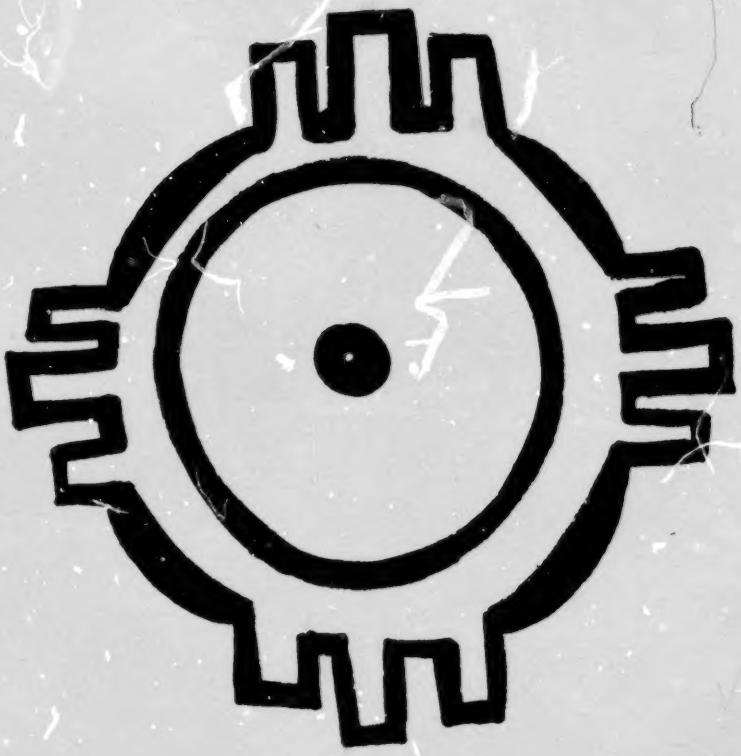
POLIK MANA


KIPOK



*Additional Kachina Doll pictures are available in the Teacher Center Art File.

Plains



THE PLAINS INDIANS

Plains Indians lived between the Mississippi River and the Rocky Mountains. The Plains Indians were dependent on hunting, they were skillful buffalo hunters. The buffalo hunt was dependent on the Indians horse. Plains tribes became dependent on the buffalo for food, shelter, tools and even weapons. The Plains Indians were a buffalo-based economy, until they began trading goods for such items as guns, liquor and manufactured items from the white settlements.

The Sioux Indian homeland was in the Plains region and located in Minnesota, North Dakota and South Dakota. The Plains Indians wore deerskin clothing. They used heavy buffalo hides for winter robes and moccasin soles.

Indian Blanket or Hide Project

I. Indian Blanket

Materials:

1. Brown paper sacks cut to 6" squares
2. Crayons: white, black, brown
3. Masking tape
4. Large sheet of brown roll wrapping paper
5. Scissors

Show the class the large chart of Indian symbols for ideas to plan their blanket square designs. Discuss which symbols would work well and talk about repetition in their design. Plan on a 6" plan sheet, then transfer design and color on the brown bag paper. Overlap the squares and tape in place for the blanket. Place large brown paper over the backside of the blanket.

II. Indian Hide

Materials same as the Indian blanket except not in 6" squares and add the use of paint. Tear the brown bags to resemble animal hides. Wad them into balls and smooth the brown bags out.

After preparing the paper bags and discussing symbols, use short twigs to paint with instead of brushes. The discussion should include a part about Indian tools like twigs, vegetable dye and bones. Important deeds or battles were depicted and kept as a record for family members.

Indian War Shield Project

Materials:

1. Base - cut cardboard round or have students bring cardboard pizza rounds.
2. Coloring - magic markers or paint.
3. Feathers, jute, raffia or beads.

Show the students Indian picture symbols, most of them taken from the book, Indian Picture Writing, by Robert Hofsingle, (William Morrow and Company, 1959). We discuss which symbols would fit the purpose of a shield and also how they should fit inside the circle. Students plan their war shield, after coloring it they hang feathers, raffia, jute or add beads.

American Indian Symbols

Tepee

Sun

or

Mountains

Frog

Bear track

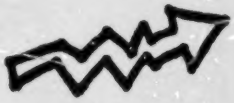
Buffalo track

Crayfish

Butterfly

Star

Mushroom

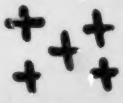


Lightning

River

Sky

Moon



Stars

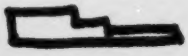
Rain

Man

Woman

Dead man

Thunder cloud



Pipe

Thundercloud Rain

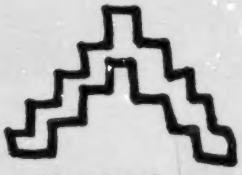
Speaking

Seeing

Hearing

Spirit Power

Bear Tracks



Mountains

Horse

Deer

Friendship

Family

Medicine Man

Man

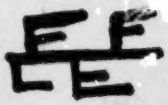
Butterfly

Sky band leading to happiness

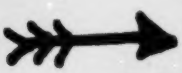
Sunrays

Thunderbird Track

Snake



Cactus Sign of Desert



Arrow Protection

Bird

Time Days and Nights

Eagle Feathers

Lasso-captivity

Northwest

THE NORTHWEST INDIANS

Northwest Coast Indians lived in a forest region extending along the Pacific Ocean from Southern Alaska to Northern California. The Northwest Indians tribes were based on fishing. One characteristic of the art of this region is the filling of space with Indian designs. Each design generally consisted of a combination of various parts of an animal's body in forms easily recognized. The artist represented what appeared to be the essential parts of the animal with regard to actual arrangement in space.

One of the most interesting objects made by any Indian tribe was the totem pole. Most totem pole makers were concentrated on the North American Coast along Alaska and British Columbia. Tribes like the Tlinkit and Kwakiuth were such excellent fishermen and carvers that they are often called salmon and cedar people.

Most totem poles were carved between 1850 and 1900. Some totem poles were built to inspire respect and were built as a memorial to a family member.

Interpreting the symbols is not easy. Some show one or several of the clans in the family. These are like family crest. Others illustrate episodes from the family or the tribe's past. The carvings exaggerate the most meaningful part of the animal to the carver such as teeth, tail and claws. Color, on the other hand, was used liberally with no respect to realism. This made a totem pole bright and colorful.

I have included some simple drawings that I drew. As I read each description I hold up the drawing. The drawings help give the students a starting point. They can then add to the design by including more detail or changing the colors.

Totem Pole Projects

1. Papier-mache

   Use stacked ice cream barrels with papier-mache to hold the barrels together. Add papier-mache shapes and feathers.

2. Tagboard Totem Pole

   Draw entire totem paper on 24" x 36" tagboard. Follow directions on the primary worksheet included.

3. Floor to Ceiling Totem Pole

   Give each student an 18" x 36" sheet of butcher roll paper. They then pick one of the totem drawings we've discussed. They must draw it on the paper, enlarging it to fit the size of their paper. Then they color it with markers. Cut them out and tape them on a wall, one on top of the other. This project will help the student to comprehend the size of a real totem pole. They also can visualize how colorful totem poles were.

NORTHWEST INDIANS

These are the tribes that live along the Pacific Ocean from Alaska to British Columbis, Canada.

The Indians are salmon fishermen and are skillful woodworkers. This is because most of all their possessions are made of wood - things like, houses, canoes, cradles, food utensils, fish hooks, and buckets.

These Indians are best known for their Totem Pole. These large pillars are carved from cedar, and represent symbolic symbols in the form of animals. Each figure represents an event or characteristic of the family member. To erect one is expensive and very difficult. So they were only put up when an important member of the family died. When the person dies a big feast and party is held. Sometimes over 2,000 people might be invited. Before the party, important members of the family go into the forest to pick out the cedar tree that will be carved. The Totem Pole is carved in secret and only shown at the party. During the feast a six foot hole is dug and then the men lower the pole and raise it by ropes and then the hole is filled in. Some Totem Poles depict great deed of the dead person's life while others show mythological characters.

RAVEN

He released daylight and carried water to form the lakes and rivers. He is best known for changing forms quickly.

EAGLE

Acts as a supernatural helper - carries things and ideas to other places - often a messenger.

OWL - foreteller of death

A myth tells how a woman was turned into an owl because she sopke ill of her mother-in-law and for being selfish.

BEAR

Shows meanness and strong powers, but is not very intelligent.

FROG

Skillful runner and swimmer - a beautiful woman was depicted this way because she married a wicked handsome man.

BEAVER

Invented powerful weapons and overturned a village with her tail - often represents a protective mother.

WOLF

Always on the search for wealth and prestige - willing to do most anything to get it.

WHALE

Very powerful in the water - usually a large demanding person.

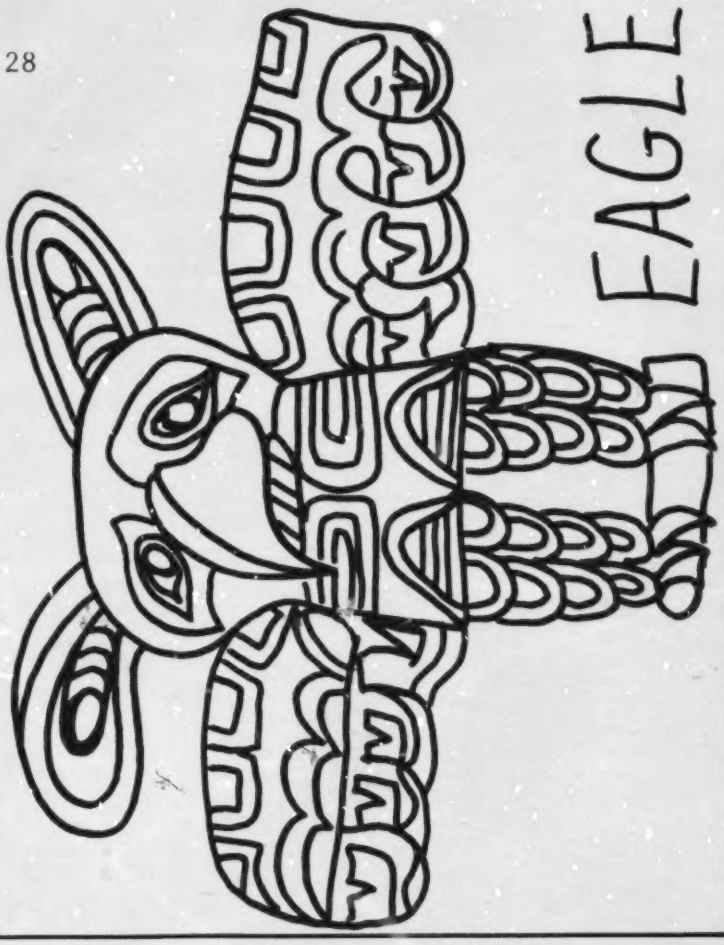
HAWK

WHALE

BEAR

FROG

MAN

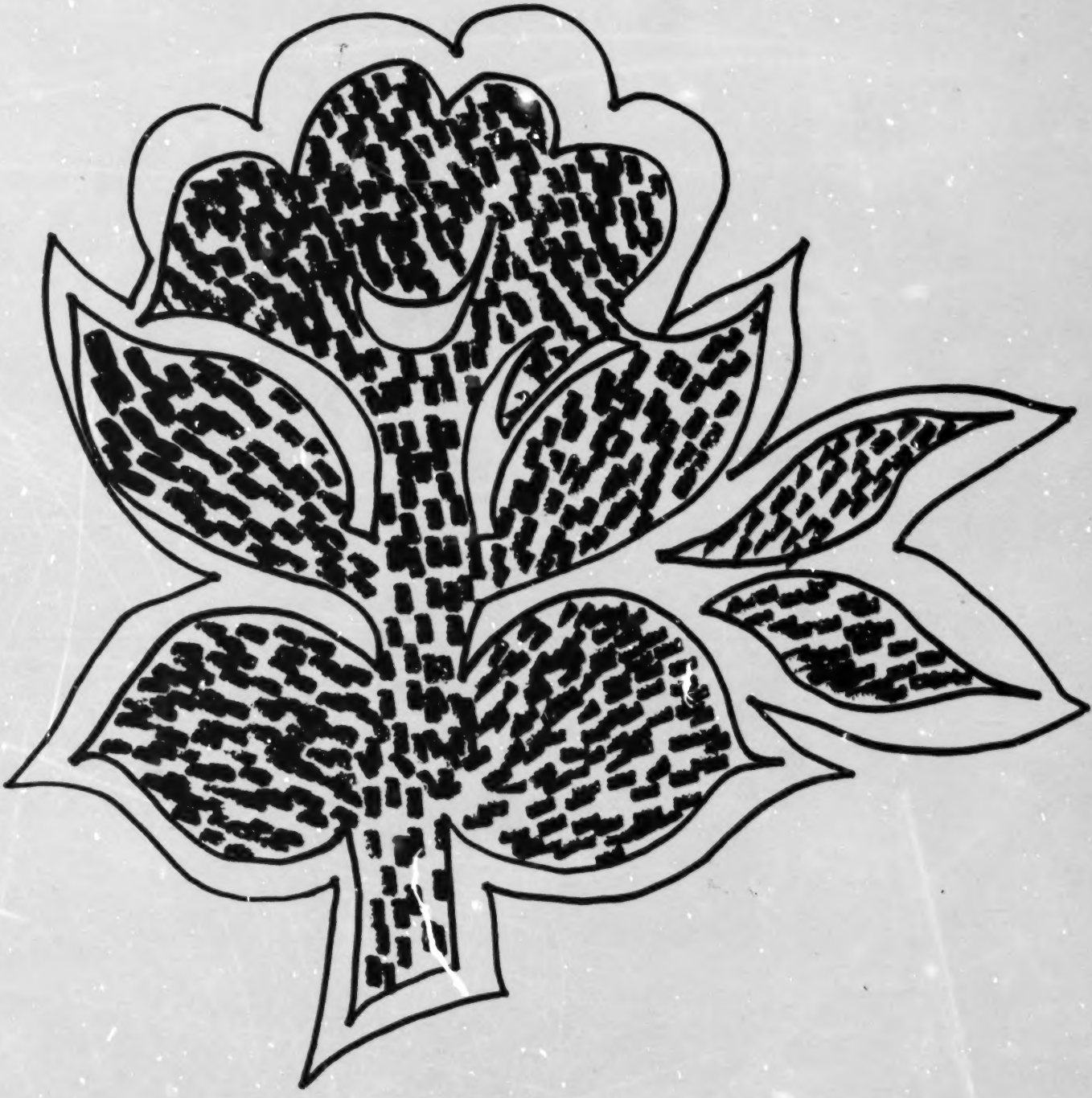


EAGLE

CARVED FORM

WOLF

Woodland



THE WOODLAND INDIANS

Woodland Indians were from the area of the Ohio and Upper Mississippi Valleys, they reached as far north as Illinois and as far east as West Virginia. Woodland Indians were known for their food-gathering methods and also became known as Mound Builders. The mounds were primarily for burials, through successive burials the mounds often reached a height of 70 feet.

The Mesquakies are from the Woodland Region. In Tama, Iowa, there is still a Mesquakie reservation area.

Tama's Mesquakies

The Mesquakies are part of the Algonkin tribes of the Northeast part of the United States. They lived in the forests so they are often called Woodland Indians. The Mesquakies were named Sac and Fox by the government but they prefer their own name. They gradually moved west and settled in Iowa and Illinois. The government then moved them to Kansas. Not liking it there, they moved back to Tama, bought some land and settled there.

Part of their cultural tradition is to remain independent and self-sufficient. All of their land and housing belongs to the tribe so upkeep is done by the tribe members. Income is from three sources--renting of land, salaries from outside jobs and their annual pow-wows.

Beadwork is an art form that the Mesquakies excel in. Grandparents and mothers work all winter making items to be sold at the pow-wow. They also make pieces for the family costumes. These beaded pieces are prized gifts at birthday times. Many of the larger pieces can take over 200 hours to make. Visitors can buy beaded items at the pow-wow from $5 to $100. Any piece is a collector's item few and few Mesquakies are learning the art. One of the best books on the Iowa tribe is Mesquakie, And Proud of It, by John Zielinski.

Bead Projects

The two easiest projects are the ring and the daisy chain. Usually I start the fifth graders with these two projects and then do the peyote and the chevron necklace or bracelet. Or we do a loom piece. Before working on the loom a pattern is made on graph paper. This, by itself, is a good project for younger students.

Bracelets are backed with felt and a snap is added.

Beading Materials

Beading Thread - A nylon thread works best for most beadwork.

Needles - I recommend size 16. They are very breakable so have plenty on hand.

Wire - Special wire is made for beading.

Beads - There are many sources for beads. I usually buy multi-colored seed beads in 5 and 10 lb. bags. Each student brings a small plastic container and I give them a small quantity of beads at a time. Many beads can be lost by spilling.

Loom - Loom work is suggested for only the serious and patient student. I prefer the plastic bow looms for their durability.

Catalog Sources for Bead Supplies

Economy Handicraft, 50-21 69th Street, Woodside, New York 11377

Horton-Handicraft Company, Farmington, Connecticut 06032

Sand S Arts and Crafts, Colchester, Connecticut 06415

Plume Trading & Sales Company, Monroe, New York 10950

Nasco Arts & Crafts, 901 Janesville Avenue, Fort Atkinson, Wisconsin 53538

Step by Step Beadcraft - Judity Glassman, Golden Press

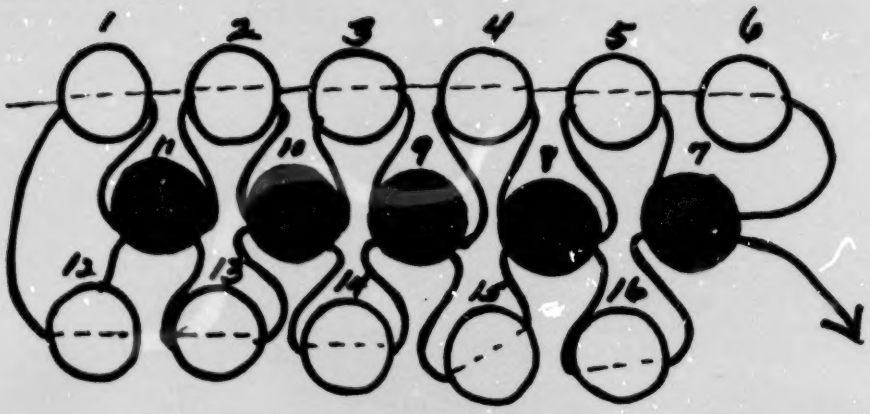
Beading Supplies

I suggest a field trip to Moccasin Track Trading Post, located at 105 South Broadway, Toledo, Iowa. This is an Indian Museum and a shop where many Indian supplies and art work can be purchased. The shop owner, Frank Pushetonequa, can be very helpful for your beading supplies. He can explain in detail the types of beads and show you actual beadwork of the various techniques.

*Pages 33-37 were missing from this document prior to its being submitted to the ERIC Document Reproduction Service.

PEYOTE BEADING

(Twill Beading)

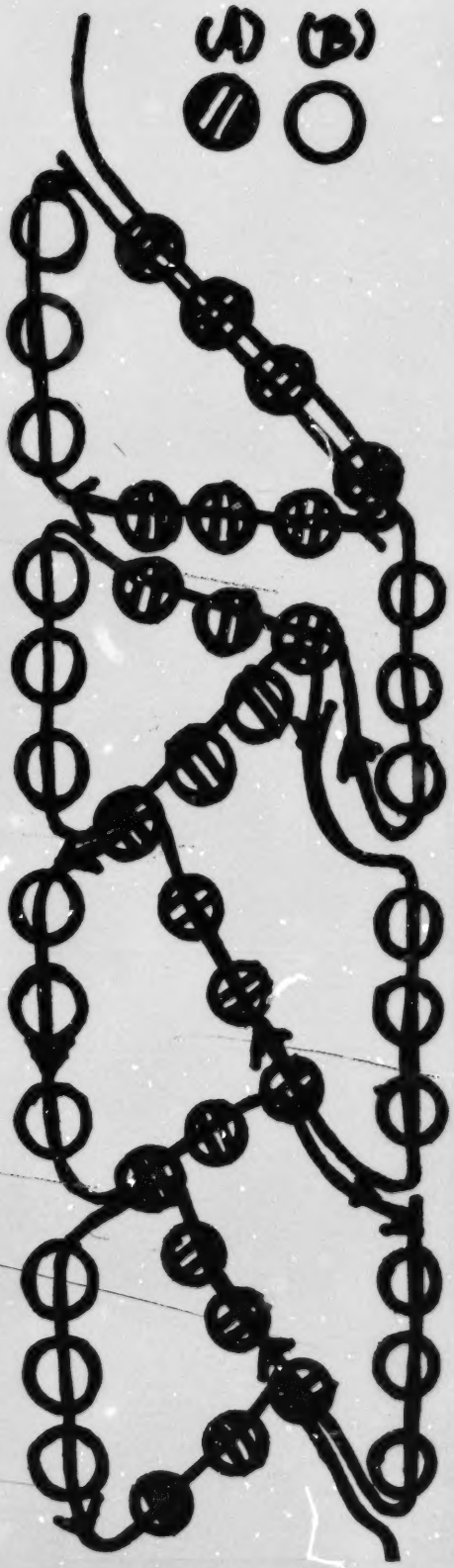


Thread your needle with manageable length of thread. String the number of beads you want for the width of your piece (6 to 8 beads is a good number).

Using a different color, string a seventh bead and go back through the fifth bead. Pull tight. String another bead and go back through the fourth bead. Pull tight. Keep adding beads of the second color and going through each bead in the first row until you have gone through all the beads. Now work from left to right with the color of bead used in the first row.

Don't be alarmed if first few rows look sloppy. Your work will smooth out as you continue. Beads selected should be of even size.

CHEVRON NECKLACE
OR
BELT

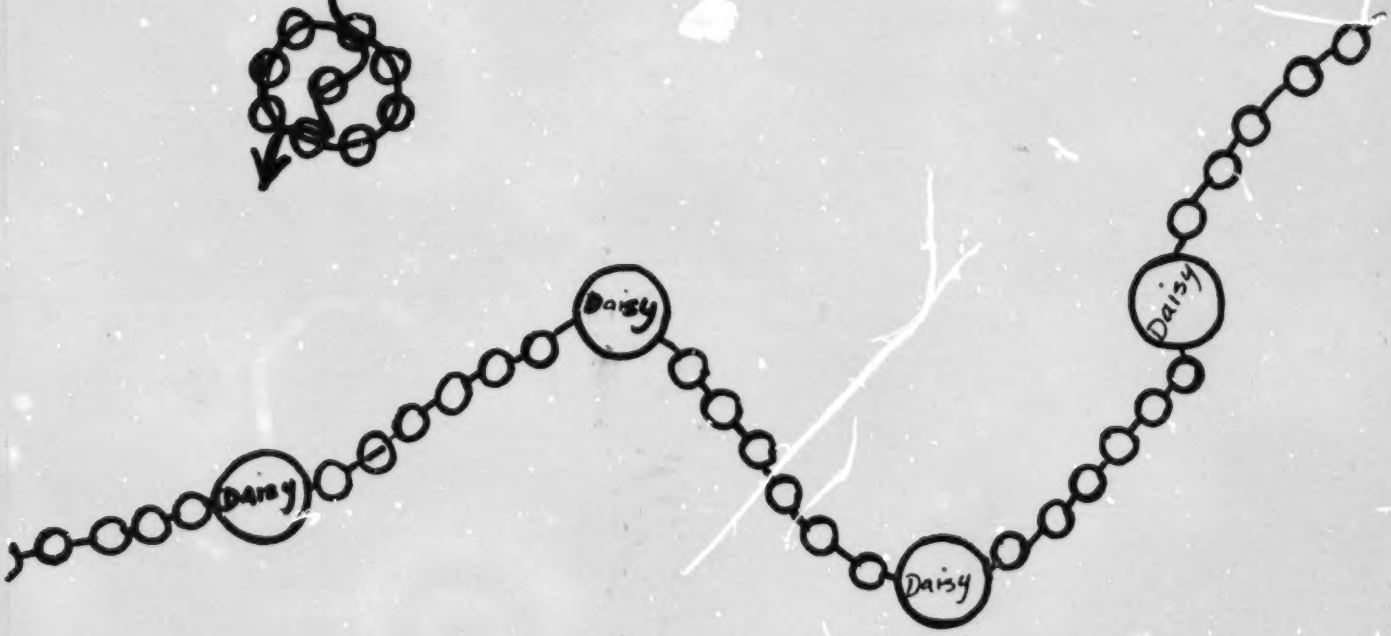


String seven beads of color (A) leaving an end of 5 inches. String three beads of color (B). Go back through the first four beads of color (A). String three beads of color (B). String three beads of color (A) and go back through the seventh bead of color (A)*. String three beads of color (B). String three beads of color (A). Go through the fourteenth bead (color A)*.

Repeat steps between * going through the last bead of the previous V each time you string three of color (A). Continue until the chain is of desired length.

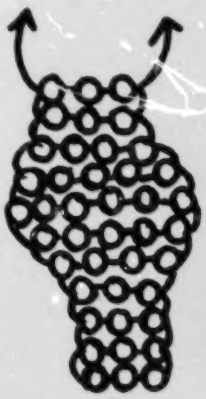
DAISY NECKLACE

Thread needle and double thread. String one bead and go through it again to secure it, leaving 6 inches of thread at the end. String one set of straight line beads. (This can be from 8 to o0 beads.) Now string eight beads and go back through the first one. String one bead for the center of daisy and then go through the fifth bead. Make sure the daisy is pulled tight against the straight row.



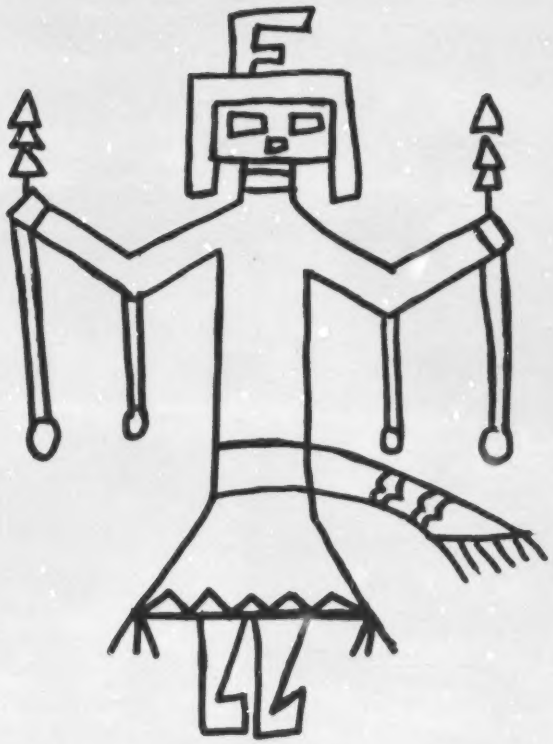
BEADED RING

Cut a piece of 20 gauge wire about 12 inches long. String 3 to 5 beads at the center of the wire. String same amount of beads again and run both ends of wire through second row of beads. This will place the two rows directly on top of each other. Determine the total length of ring required to go around finger and work toward mid-center. At this point increase a bead in each row until desired width at the mid-center is obtained, then decrease back to original number of beads. To close ring, pass the wire in the opposite direction (both ways) through 3 or 4 rows of beads before cutting off wire.



THE NATIVE-AMERICAN INDIAN ACTIVITIES

Activities for those students who finish projects early. Included here are some coloring sheets and hidden pictures. I use these for free time activities.



Beaded Vest

bi-ya-i-wi-ki tte-ki-ti

BIBLIOGRAPHY

Indian Books

* 1. "Authentic Indian Designs" Maria Naylor, Dover Publishing, 1975.

This book has 2,500 illustrations of designs and pottery pieces, all black and white pictures. (paperback)

* 2. "North American Indian Designs Coloring Book" Paul Kennedy, Dover Publishing. $1.50.

This is a good source of design patterns for younger children. They are line drawings that are large and simple.

* 3. "American Indian Design and Decoration" LeRoy H. Appleton, Dover Publishing, 1971.

This is the most complete collection of designs from all northern hemisphere tribes. Some are also in color. Included also are poems, stories and Indian myths.

4. "Indians of North America" Walter Foster (How To Draw Book)

This is a nice colored collection of different tribes dressed in custom.

5. "North American Indian Arts" Whiteford, Golden Press, 1973. $1.95.

Small pocket size book but packed with good colored pictures and details. (paperback)

6. "The American Indian Craft Book" Marz Nono Minor Popular Library, New York, 1972. $1.95.

This is a guide to crafts, games and customs. Stresses alot of the out-of-doors crafts. All black and white pictures.

7. "Meet the Totem" Viola E. Garfield, Sitka Painting, Sitka, Alaska.

This book explains the meanings behind each totem character. It has good, simple drawings of each.

Museum of the American Indian, Heye Foundation, Broadway at 155th Street, New York New York, N.Y. 10032, (Source for Indian Slides, postcards and reprints).

8. "Decorative Art of the Southwestern Indians" Dorothy Smith Sides

   Black and white pictures of designs taken off of bowls, blankets and other decorative items.

9. "American Indian Crafts" Plume Trading & Sales Company, P.O. Box 585.

   This is a good source for Indian items and records, tapes and books.

10. "Kachina Doll Coloring Book" Donna Greenlee, Fun Publishing, P.O. Box 2049, Scottsdale, Arizona 85252.

    This is an excellent book for younger children. The drawing is interesting enough for students to want to try and draw them.

11. "Indian Picture Writing" Robert Hofsinde, William Morrow and Company, 1959.

    This book contains many simple drawings that younger children can relate to. (hardbound)

12. "Mesquakie and Proud of It" John M. Zielinski, Photo-Art Gallery Publishing, P.O. Box C, Kalona, Iowa.

    This is the best book to date on the Mesquakie tribe. Most of the pictures used are old but the text is good.

13. "Akwesasne Note" Mohawk Nation, Rooseveltown, New York 13683.

    This is a paper that publishes stories and articles of the Indians living near New York State.

14. "Arizona Highways"

    This is a magazine with excellent photos.

Seedbead

1. "Step by Step Beadcraft" Judith Glassman, Golden Press, 1974. $2.95. (paperback)

   Good book for a teacher beginning the craft.

2. "American Indian Beadwork" W. Ben Hunt, Collier MacMillan, published 1951. $3.95. (paperback)

   W. Ben Hunt is an excellent author recommended by an elder Indian man for beginning help in the craft. This particular book is filled with patterns in color from old beadwork pieces and they are all worked out on graph paper.

3. "Indian Craft and Beadwork" Craft Course Publishing, Temple City, California, 1964.

   An inexpensive booklet with easy directions for beadwork and other Indian crafts.